

Cecilia Damström

Angor

For Chamber Choir

6'00

2015

The name **Angor** means pain, anguish and torment in Latin, and that is what the piece is about: tinnitus, arrhythmia, headaches, bacteria and pain in every form: lingering, underlying or stinging. This piece is dedicated to every person around the world suffering from incurable diseases and what you would call “rare diseases” or non-acknowledged diseases such as for instance chronic Lyme.

Title: Angor

Composer: Cecilia Damström (born 1988)

Instrumentation: Chamber Choir (SSSAAATTTBBB)

Composed: 3rd of April, 3-15 of July and August 2015

Duration: 6 min

Notation

In passages with very little time for breathing: always choral breathing

In case the whole section does a similar motion (for example a glissando), the instruction is only written for the first singer of each section, but applies to the whole section

The word [Wu-ku] is to be pronounced as far behind as possible. The noun [Wu] is always accented, hence always a capital letter.

In this piece I am exploring mainly two different types of glissandi:

1. Quasi gliss (for example sections B and C):

Sing approximate melodic lines with the given notes.

The first note in every melodic line should be sung in the written pitch, hence the first note is bigger than the other notes in the same line

2. Gliss (for example sections H and I)

The most important note is the first note

The most important thing is the direction of the gliss.

Always make an as long glissando as possible (the whole given note value).

Pitch approximate, but important if section has a unis versus cluster

Improvisation (for instance in sections E, F and K)

The different notated rhythms are not to be taken literally, merely for assuring that no singer on purpose tries to sing in the same rhythm as other singers

1. Improvise fast patterns (random rhythm, pitches and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems).

2. Improvise fast patterns (random rhythm, pitches and slurs) with the highest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), sound hysteric.

3. Sing the written pattern. Improvise text (gibberish), sound hysteric

4. Improvise fast patterns (random rhythm, pitches and slurs) within the given range.

Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

Screams of anguish in K:

As high/low and as loud as possible, but the emotion and a high volume are the most important things to remember.

Angor

Cecilia Damström 2015

Text: Psalm 22

Grave ♩ = 60

The score is written for Soprano, Alto, Tenor, and Bass voices. It begins with a tempo marking of 'Grave' and a metronome marking of 60 beats per minute. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The Soprano parts feature a melodic line with a *pp* dynamic marking and a *p* dynamic marking later. The Alto and Tenor parts are mostly rests, with 'G.P.' (Grand Pause) markings. The Bass part has a rhythmic accompaniment with lyrics '[Wu - ku]' and a *p* dynamic marking. The score includes various performance markings such as *pp*, *p*, *G.P.*, and *Mm*.

A

8 *mp* *mf* *mf*

[A]

[A]

[A]

mf *mf* *mf*

[A]

[A]

[A]

f

[Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu-ku-ku] [Wu- ku] [Wu- ku]

[Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu-ku-ku] [Wu- ku] [Wu- ku]

[Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu- ku] [Wu-ku-ku] [Wu- ku] [Wu- ku]

f *ff* *fff* *sub.pp*

Mm

f *ff* *fff* *sub.pp*

Mm

f *ff* *fff* *sub.pp*

Mm

f *ff* *fff*

f *ff* *fff*

f *ff* *fff*

f *ff* *fff*

f *ff* *fff*

[A]

f *ff* *fff*

[A]

fff *ffff*

[Wu-ku-ku] [Wu-ku] [Wu-ku-ku-ku] [Wu-ku-ku] [Wu-ku] [Wu-ku-ku] [Wu-ku] [Wu-Wu-Wu]

fff *ffff*

[Wu-ku-ku] [Wu-ku] [Wu-ku-ku-ku] [Wu-ku-ku] [Wu-ku] [Wu-ku-ku] [Wu-ku] [Wu-Wu-Wu]

f *ff* *fff* *ffff*

[Wu-ku-ku] [A] [Wu-Wu-Wu]

B Misterioso

Three empty musical staves with treble clefs. A large slur is placed above the staves, spanning across the entire width of the page.

Sing very nasaly, and quasi gliss

A musical staff with notes and slurs. The first measure contains a slur over a sequence of notes. The second measure contains a slur over a sequence of notes with a '5' above it. The third measure contains a slur over a sequence of notes with a '3' above it. The fourth measure contains a slur over a sequence of notes. The fifth measure contains a slur over a sequence of notes with a '5' above it. The sixth measure contains a slur over a sequence of notes with a '3' above it.

[wai] — [jaʊ] — [wai] — [jaʊ] — [naʊ] — [naʊ] — [jaʊ] — [wai] — [gaʊ] —

Seven empty musical staves. The first three are treble clefs, and the last four are bass clefs. Each staff has a single dash in the first measure of each of the three measures.

C ♩ = 120

G.P. **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.** **G.P.**

[wa - u]—

mp 3
[wa - wa - wa]

p 3 3
[lu]— [waʊ]— [wa - ka - ta]

p 5
[mai]— [laʊ]—

f 3
[ra - ka - ta]

Musical score for a piece, likely a vocal and piano arrangement. The score consists of multiple staves. The first staff is a vocal line with lyrics [A - i] and dynamics *mf* and *p*. The second staff is a vocal line with lyrics [wa - ka - ta - ka - ta] and dynamic *mp*. The third staff is a vocal line with lyrics [no - no - no - no] and dynamic *p*. The fourth staff is a vocal line with lyrics [ra - ka - ta - ka - ta - ka] and dynamic *f*. The fifth staff is a vocal line with lyrics [wai] and dynamic *f*. The sixth staff is a vocal line with lyrics [ai - ai - ai - ai] and dynamic *p*. The seventh staff is a vocal line with lyrics [ai - ai - ai - ai] and dynamic *f*. The eighth staff is a vocal line with lyrics [A - i] and dynamic *f*. The piano accompaniment includes various musical notations such as dynamics (*mf*, *p*, *mp*, *f*), articulation (accents, slurs), and fingerings (5, 3, 6).

10³⁰

ff 6 [A - 1]

f [A - 1]

mf 5 [A - 1] *f* 5 [A - 1]

f [A - 1] *mf* [A - 1]

mf 5 [a5] _____

mf [a5] _____

mp 5 [a5] _____

mp [a5] _____

p [a5] _____

p [a5] _____

33

mp *f* *f* 11
[Λ - 1] [Λ - 1] [Λ - 1]

mp *f* *f*
[Λ - 1] [Λ - 1] [Λ - 1]

f
[Λ - 1]

mf *f*
[Λ - 1] [Λ - 1]

mf *f*
[Λ - 1] [Λ - 1]

f
[Λ - 1]

f
[aʊ] _____

mp 3 *mf* *f*
[oʊ] _____ [aʊ] _____ [aʊ] _____

mp 3 *mf* *f*
[oʊ] _____ [aʊ] _____ [aʊ] _____

p *mf* *f* *f*
[aʊ] _____ [aʊ] _____ [aʊ] _____ [aʊ] _____

p *mf* *f* *f*
[oʊ] _____ [aʊ] _____ [aʊ] _____ [aʊ] _____

p *mf* *f* *f*
[oʊ] _____ [aʊ] _____ [aʊ] _____ [aʊ] _____

This page of musical notation is divided into two main sections. The upper section consists of six systems of treble clef staves, each containing a complex melodic line with frequent five-finger chords (marked '5') and chord diagrams below the notes. The lower section consists of three systems of bass clef staves, each containing a rhythmic accompaniment with a consistent eighth-note pattern.

The notation includes various musical symbols such as treble and bass clefs, time signatures, and dynamic markings. The chord diagrams are placed below the notes of the treble clef staves, and the rhythmic patterns are clearly defined in the bass clef staves.

14 ⁴¹ **E** ♩ = 60
[A - 1] [va] [av] [va]

[A - 1] [va] [av] [va]

[A - 1] [va] [av] [va]

[A - 1] [va] [av] [va] *sub. pp* Mm - m - - - - -

[A - 1] [va] [av] [va] *sub. pp* Mm - m - - - - -

[A - 1] [va] [av] [va] *sub. pp* Mm - m - - - - -

Improvise fast patterns (random ryth, pitches and slurs) with the lowest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), mainly consisting of vowels, with tongue as low as possible (as if tongue problems)

p

Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

Improvise fast patterns (random ryt, pitches and slurs) with more or less the given range, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

Improvise fast patterns (random ryt, pitches and slurs) with more or less the given range, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

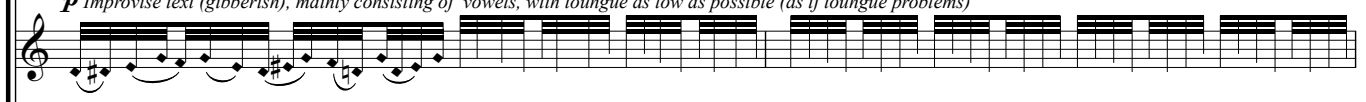
Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

Improvise fast patterns (random ryt, pitches and slurs) with the lowest notes/sounds possible, sing as uggy as possible. Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

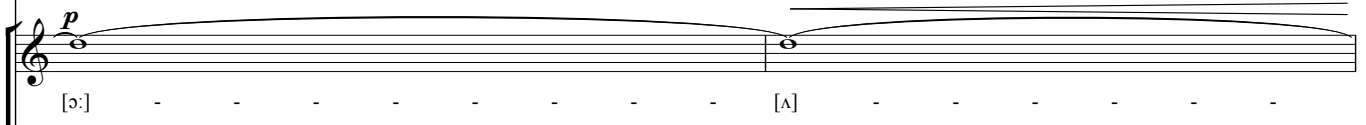
*Improvise fast patterns (random ryth, pitches and slurs) with more or less the given range, sing as uggly as possible.
Improvise text (gibberish), mainly consisting of vowels, with tounge as low as possible (as if tounge problems)*

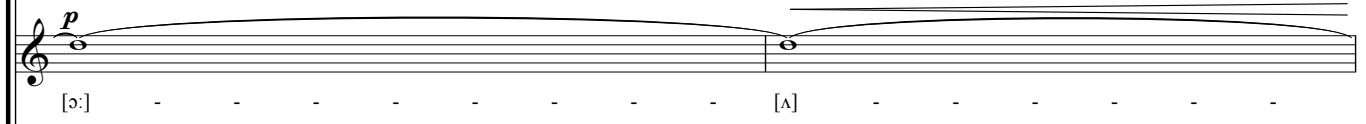
p 

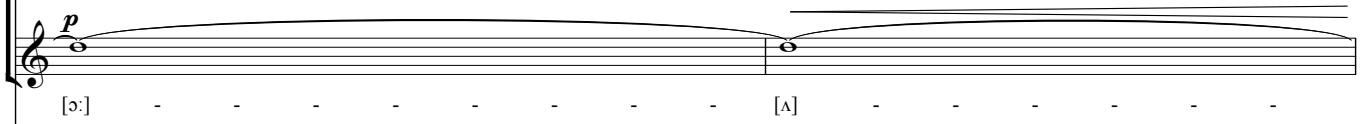
*Improvise fast patterns (random ryth, pitches and slurs) with more or less the given range, sing as uggly as possible.
p* *Improvise text (gibberish), mainly consisting of vowels, with tounge as low as possible (as if tounge problems)*

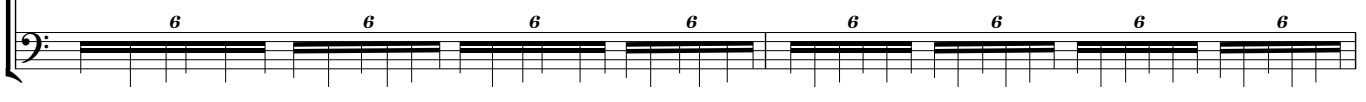
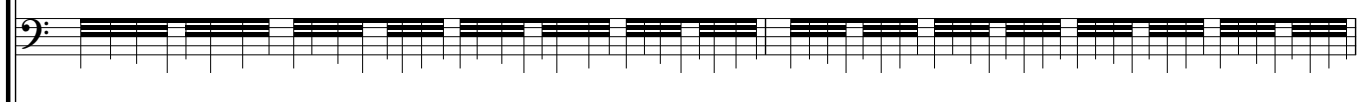
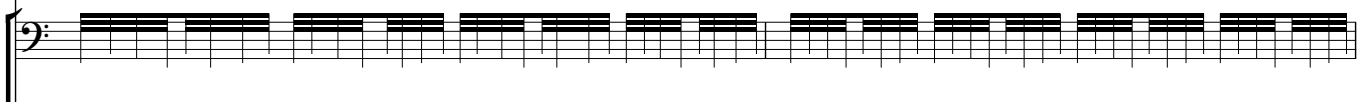
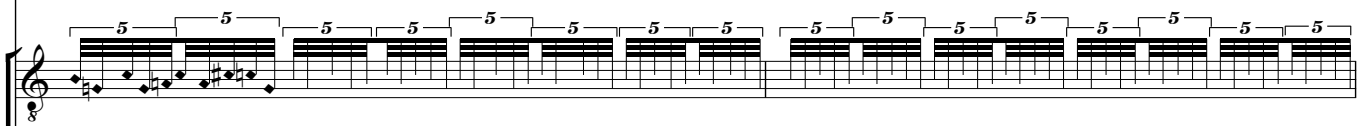
p 



p 
[ɔ:] - - - - - [ʌ] - - - - -

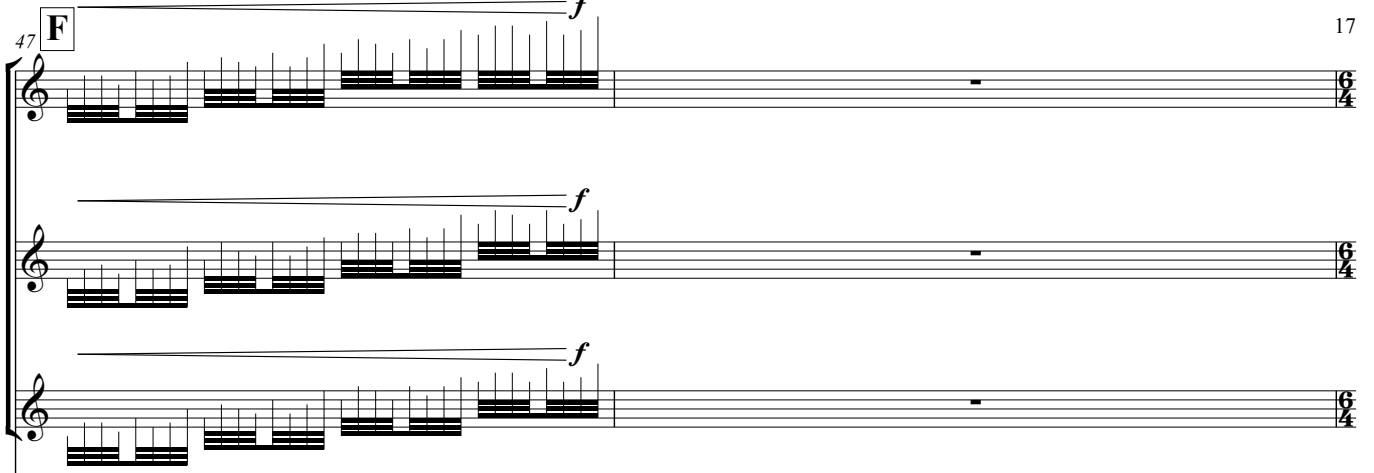
p 
[ɔ:] - - - - - [ʌ] - - - - -

p 
[ɔ:] - - - - - [ʌ] - - - - -



Make a glissando up as high as possible while continuing your pattern

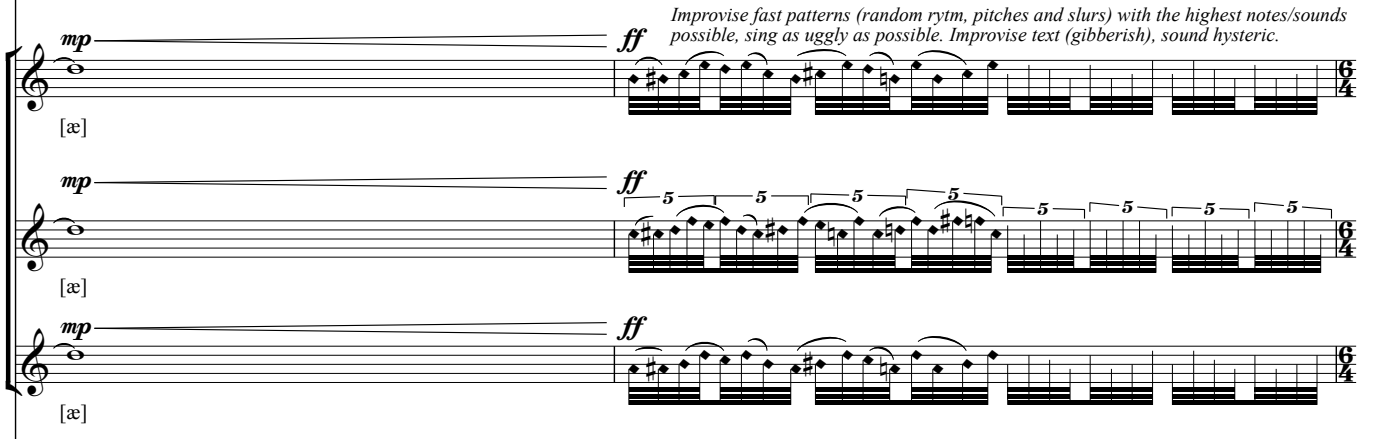
47 **F** *f*



mp *ff* *Improvise fast patterns (random ryt, pitches and slurs) with the highest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), sound hysteric.*


[æ] *mp* *ff* 5 5 5 5 5 5 5 5

[æ] *mp* *ff*



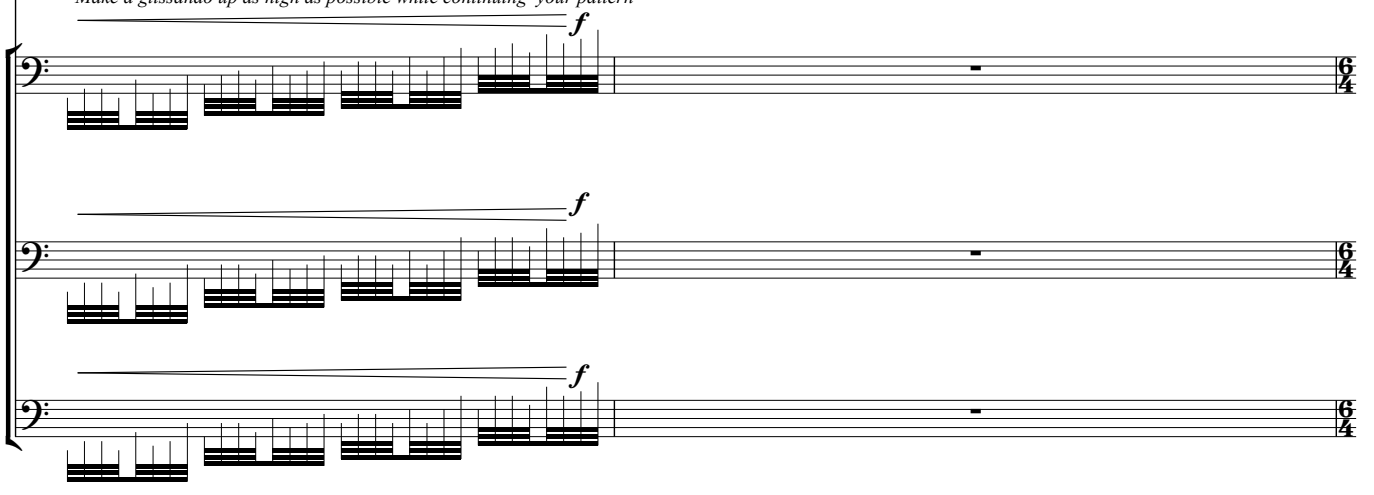
Make a glissando up as high as possible while continuing your pattern

f



Make a glissando up as high as possible while continuing your pattern

f



18⁴⁹ *Make a glissando up as high as possible while continuing your previous improvised pattern*

pp *ff*

pp *ff*

pp *ff*

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

pp *ff* *fff*

pp *ff* *fff*

God!

God!

God!

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

pp *ff* *fff*

pp *ff* *fff*

God!

God!

God!

51 *pp* *Improvise fast patterns (random rytm, pitches and slurs) with the highest notes/sounds possible, sing as ugly as possible. Improvise text (gibberish), sound hysteric.*

The musical score consists of 12 staves. The first three staves contain complex, fast improvisation patterns starting with a *pp* dynamic. The remaining nine staves are mostly empty, with only the final measure of each staff containing a *ff* dynamic marking and the lyrics "My God!". The score is written in 5/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Make a glissando up as high as possible while continuing your previous improvised pattern

G

20
53

pp *ff* *fff*

Why hast thou for - sa-

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

Why hast thou for - sa-

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

Why hast thou for - sa-

Make a glissando up as high as possible while continuing your previous improvised pattern

pp *ff* *fff*

Why hast thou for - sa-

G.P.

G.P.

G.P.

p Gliss to the lowest possible note

G.P.

G.P.

G.P.

p Gliss to the lowest possible note

G.P.

G.P.

G.P.

p Gliss to the lowest possible note

G.P.

G.P.

p *Improvise fast patterns (random rythm, pitches and slurs) with the lowest notes/sounds possible, sing as uggly as possible.*
Improvise text (gibberish), mainly consisting of vowels, with toungue as low as possible (as if toungue problems)

G.P.

p Sing very nasaly

gliss. [wai] [jaʊ]

p Sing very nasaly

mp

gliss. [wai] [jaʊ]

p Sing very nasaly

mp

gliss. [wai] [jaʊ]

Cluster glissando in alto from as high as possible

pp

gliss.

pp

gliss.

pp

gliss.

p

gliss. [wai] [jaʊ]

mp

gliss. [wai] [jaʊ] [naʊ]

p

gliss. [wai] [jaʊ]

mp

gliss. [wai] [jaʊ] [naʊ]

79 *mp* *gliss.* [wai] [jaʊ] [naʊ] *mf gliss.* [naʊ] [jaʊ]

mf gliss. [naʊ] *gliss.* [naʊ] [jaʊ] [wai] [gaʊ]

[jaʊ] [naʊ] *mf gliss.* [naʊ] *gliss.* [jaʊ] [wai] [gaʊ]

approximate pitch *gliss.* *as low as possible (approximate pitch)*

gliss.

gliss.

mp [wai] [jaʊ] [naʊ] *mf gliss.* [naʊ] [jaʊ] [wai] [gaʊ] *gliss.*

p gliss.

mf gliss. [naʊ] [jaʊ] [wai] [gaʊ]

mp gliss. [wai] [jaʊ] [naʊ] *mf gliss.* [naʊ] [jaʊ] [wai] *gliss.*

mf gliss. [naʊ] [jaʊ] [wai] [gaʊ]

—[wai]— [gaʊ]—

[wa - ʊ]— [wa - ʊ]—

[wa - ʊ]— [wa - ʊ]— [wa - ʊ]—

[wa - ʊ]— [wa - ʊ]— [wa - ʊ]—

[wa - ʊ]—

as low as possible (approximate pitch)

gliss.

f [wa - ʊ]—

[gaʊ]— [wa - ʊ]—

[wa - ʊ]— *p* *gliss.*

p *gliss.*

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss.* *gliss.* *gliss.* *gliss.* *sim.* *gliss.* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

ff *gliss. b* *gliss.* *gliss.* *gliss.* *sim.* *gliss. b* *gliss.* *gliss.* *gliss.*
[ai] [ai] [ai] [ai]

[Wu - ku] [Wu -

ff as low as possible (approximate pitch)

[Wu - ku] [Wu -

ff as low as possible (approximate pitch)

[Wu - ku] [Wu -

87

The vocal line consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth notes, with each note marked with a glissando (gliss.) and a slur. The notes are primarily in the range of G4 to D5. The first two staves are in the key of D major (one sharp). The third staff introduces a flat (Bb) for the first two measures, then returns to the key signature. The fourth staff is in the key of D major. The fifth staff introduces a flat (Bb) for the first two measures, then returns to the key signature. The sixth staff is in the key of D major. The seventh staff introduces a flat (Bb) for the first two measures, then returns to the key signature. The eighth staff is in the key of D major. The ninth staff introduces a flat (Bb) for the first two measures, then returns to the key signature. The tenth staff is in the key of D major.

The bass line consists of three staves of music. Each staff begins with a bass clef and a key signature of one flat (Bb). The music is written in a rhythmic pattern of eighth notes, with each note marked with a glissando (gliss.) and a slur. The notes are primarily in the range of G3 to D4. The first two staves are in the key of Bb major (two flats). The third staff is in the key of Bb major. The lyrics are: ku) [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]. Above the notes are rhythmic markings: a '3' over a triplet of notes, a '6' over a sixteenth-note figure, and another '3' over a triplet of notes. The lyrics are: ku) [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]. Above the notes are rhythmic markings: a '3' over a triplet of notes, a '6' over a sixteenth-note figure, and another '3' over a triplet of notes. The lyrics are: ku) [Wu - ku] [Wu - ku] [Wu - ku - ku] [Wu - Wu - ku] [Wu - ku]. Above the notes are rhythmic markings: a '3' over a triplet of notes, a '6' over a sixteenth-note figure, and another '3' over a triplet of notes.



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[ai] [ai] [ai] [ai] [ai] [ai] [ai]



[Wu- ku] [Wu- ku] [Wu- ku] [Wu - ku] [ku - Wu-ku] [Wu- ku] [Wu-ku] [Wu- ku] [ku - Wu-ku] [ku-ku- Wu] [Wu- ku] [ku-]



[Wu- ku] [Wu- ku] [Wu- ku] [Wu - ku] [ku - Wu-ku] [Wu- ku] [Wu-ku] [Wu- ku] [ku - Wu-ku] [ku-ku- Wu] [Wu- ku] [ku-]



[Wu- ku] [Wu- ku] [Wu- ku] [Wu - ku] [ku - Wu-ku] [Wu- ku] [Wu-ku] [Wu- ku] [ku - Wu-ku] [ku-ku- Wu] [Wu- ku] [ku-]

Gliss to your highest possible sound

92

31

Three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, A4, B4, C5 (gliss.); Staff 2: G4, A4, B4, C5 (gliss.); Staff 3: G4, A4, B4, C5 (gliss.). Each staff has the lyric "[ai]" written below the notes. The word "gliss." is written above each note with a line indicating the glissando movement.

Gliss to your highest possible sound

Three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, A4, B4, C5 (gliss.); Staff 2: G4, A4, B4, C5 (gliss.); Staff 3: G4, A4, B4, C5 (gliss.). Each staff has the lyric "[ai]" written below the notes. The word "gliss." is written above each note with a line indicating the glissando movement.

Two staves of music. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). Both staves contain a series of notes with glissando markings. The notes are: Staff 1: Bb4, C5, D5, E5 (gliss.); Staff 2: Bb4, C5, D5, E5 (gliss.).

Three staves of music. Each staff begins with a bass clef and a key signature of one flat (Bb). The notes are: Staff 1: Wu-ku [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-]; Staff 2: Wu-ku [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-]; Staff 3: Wu-ku [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-Wu-ku] [ku-ku-Wu] [Wu-ku] [ku-]. Each staff has a "7" above the first note of each measure, indicating a seven-measure rest or a specific rhythmic pattern.

Sing the written pattern. Improvise text (gibberish), sound hysteric

Sing the written pattern. Improvise text (gibberish), sound hysteric

Sing the written pattern. Improvise text (gibberish), sound hysteric

Sing the written pattern. Improvise text (gibberish), sound hysteric

Sing the written pattern. Improvise text (gibberish), sound hysteric

fff

fff

fff

J

98 *mf* *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

mf *f* *ff* *fff* [A] [A]

f *ff* *fff* [A] [A]

f *ff* *fff* [A] [A]

f *ff* *fff* [A] [A]

[Wu-ku-ku][Wu-ku][Wu-ku-ku-ku][Wu-ku-ku][Wu-ku][Wu-ku-ku][Wu-ku][Wu-ku-ku-ku] [Wu-ku][Wu-ku-ku][Wu-ku][Wu-ku][Wu-ku]

[Wu-ku-ku][Wu-ku][Wu-ku-ku-ku][Wu-ku-ku][Wu-ku][Wu-ku-ku][Wu-ku][Wu-ku-ku-ku] [Wu-ku][Wu-ku-ku][Wu-ku][Wu-ku][Wu-ku]

K

G.P. **[A]** **[A]** **[A]** **[A]**

G.P. **[A]** **[A]** **[A]** **[A]**

G.P. **[A]** **[A]** **[A]** **[A]**

Improvise fast patterns (random rytm, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

G.P. **[A]** **[A]** **[A]** **[A]**

pp

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

Sing the written pattern. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling lament.

pp

Improvise fast patterns (random rytm, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

Improvise fast patterns (random rytm, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

Improvise fast patterns (random rytm, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

Sing the written pattern. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling lament.

pp

G.P. **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]** **[A]**

G.P. **[Wu-ku][Wu-ku]** **[Wu-ku][Wu-ku]** **[Wu-ku]**

G.P. **[Wu-ku][Wu-ku]** **[Wu-ku][Wu-ku]** **[Wu-ku]**

Scream of anguish, as high and as loud as possible

fff 3 35

105

Scream of anguish, as high and as loud as possible

Scream of anguish, as high and as loud as possible

Scream of anguish, as high and as loud as possible

p

p

p

p

Improvise fast patterns (random rym, pitches and slurs) within the given range. Improvise text (gibberish), mainly consisting of vowels combined with m, so that it sounds almost like mumbling

pp *p*

p

p

107

sim.

sim.

sim.

Begin to go slowly higher in range until you reach your highest range

mp

mp

mp

mp

mp

mp

mp

fff *Scream of anguish, as low and as loud as possible*

fff *Scream of anguish, as low and as loud as possible*

sim.

sim.

112

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

ff Start singing ugglier and ugglier

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku]

[Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku] [Wu - ku]

114 *Begin slowly glissling downwards* *fff* G.P. 39

Begin slowly glissling downwards *fff* G.P.

Begin slowly glissling downwards *fff* G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

fff G.P.

[Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku]

[Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku] [Wu-ku]

